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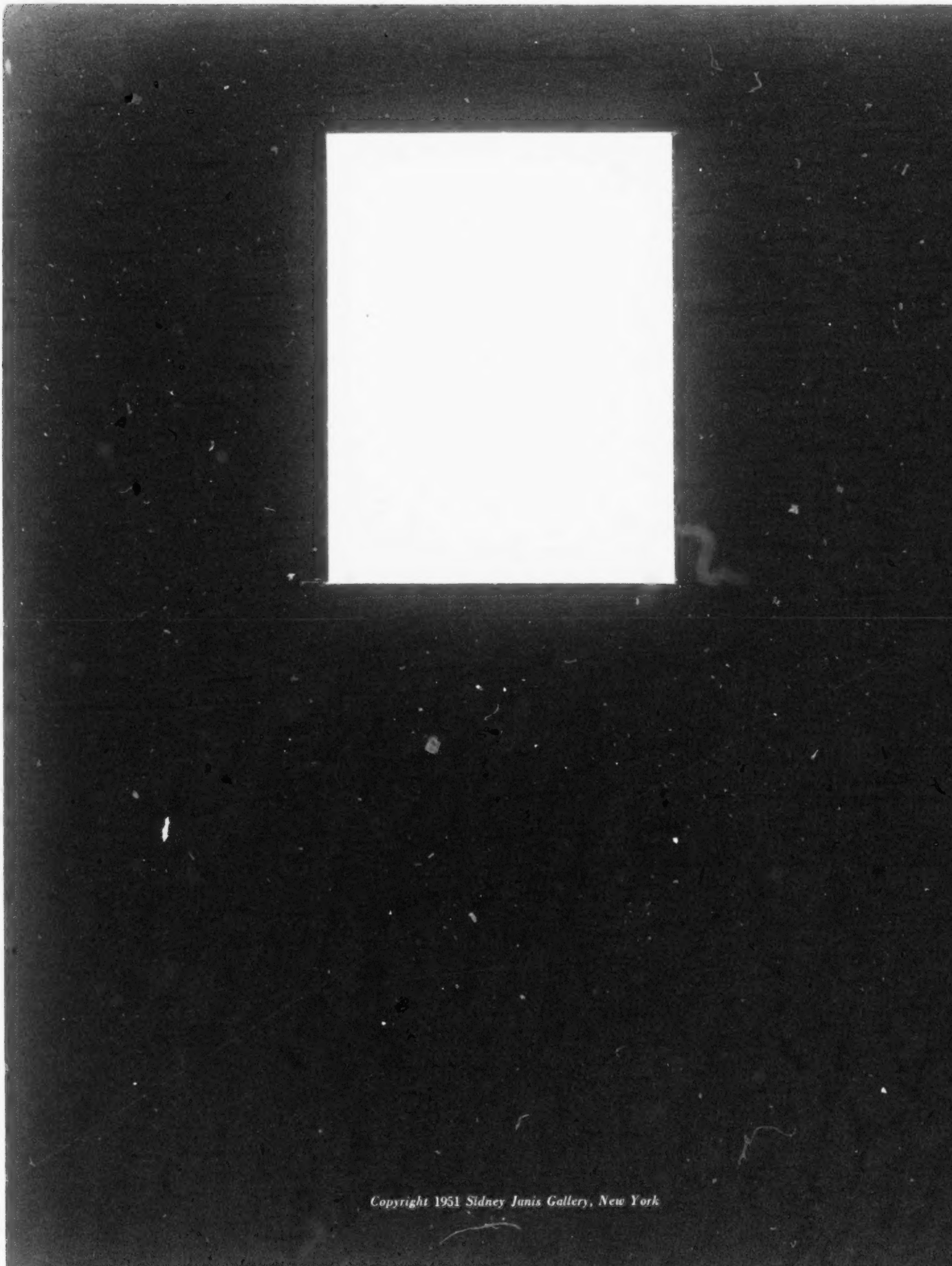
List 11

Henri Rousseau

SIDNEY JANIS GALLERY • 15 EAST 57 • N Y



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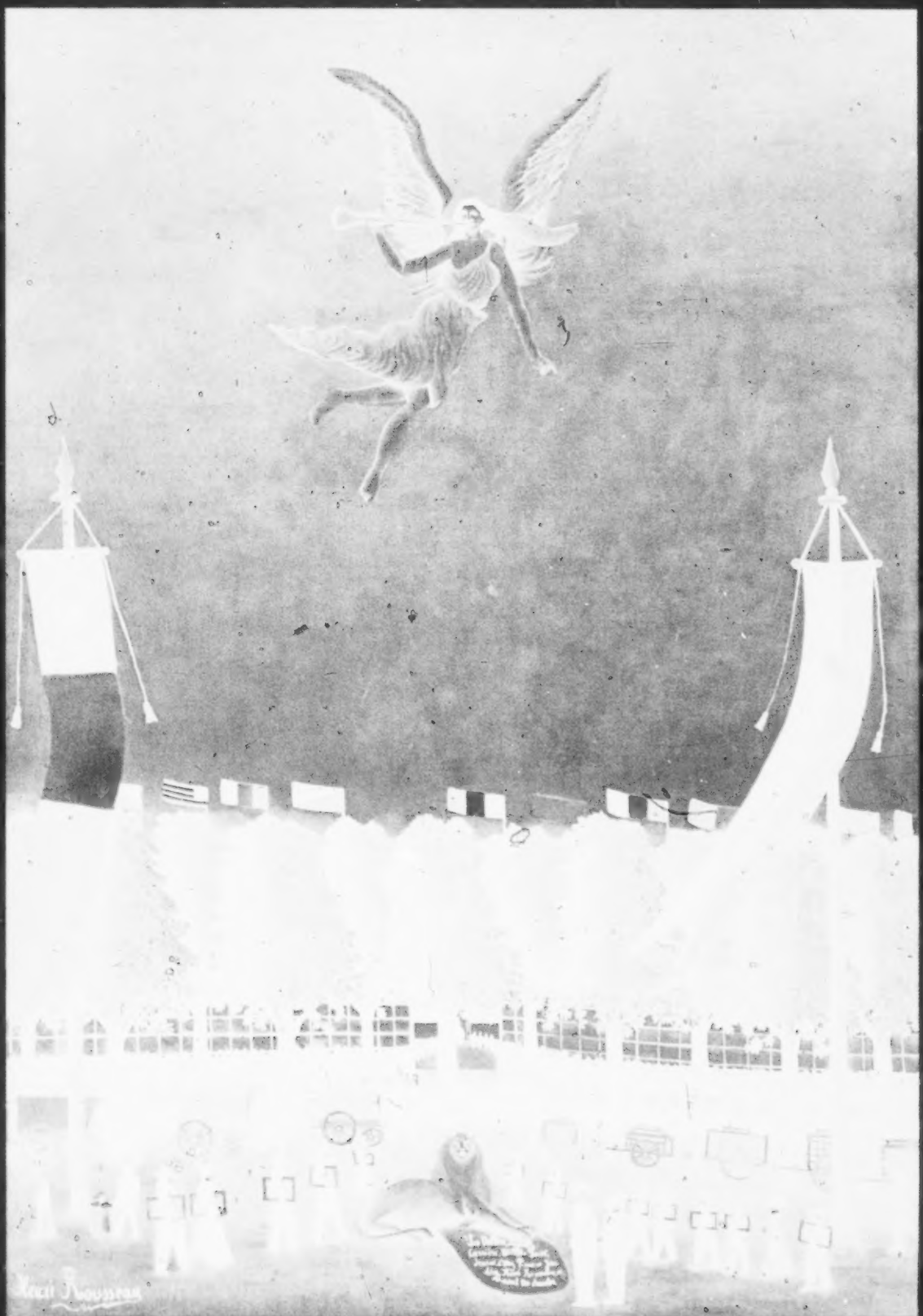


14 Liberty Inviting Artists to Take Part in the 22nd Exhibition of Independent Artists. 1906

Le Douanier Henri Rousseau

Rousseau's inscription reads: *The Painter H. Rousseau in his studio. Paris May 28, 1906. Dedicated to my daughter.* On the wall to the left, framed, is the *Wedding* (Cat. no. 13). On the easel at the right, is the canvas *Liberty Inviting the Artists . . .* (Cat. No. 14).

Rousseau pauses before his canvas *Poet and his Muse*, 1909 (Guillaume Apollinaire and Marie Laurencin). Rousseau has completed the background having left for the end the figures which still remain in unpainted outline. To the left: *Portrait of Joseph Brummer* (Cat. no. 22).

The Role of Time and Space in his Work by Tristan Tzara

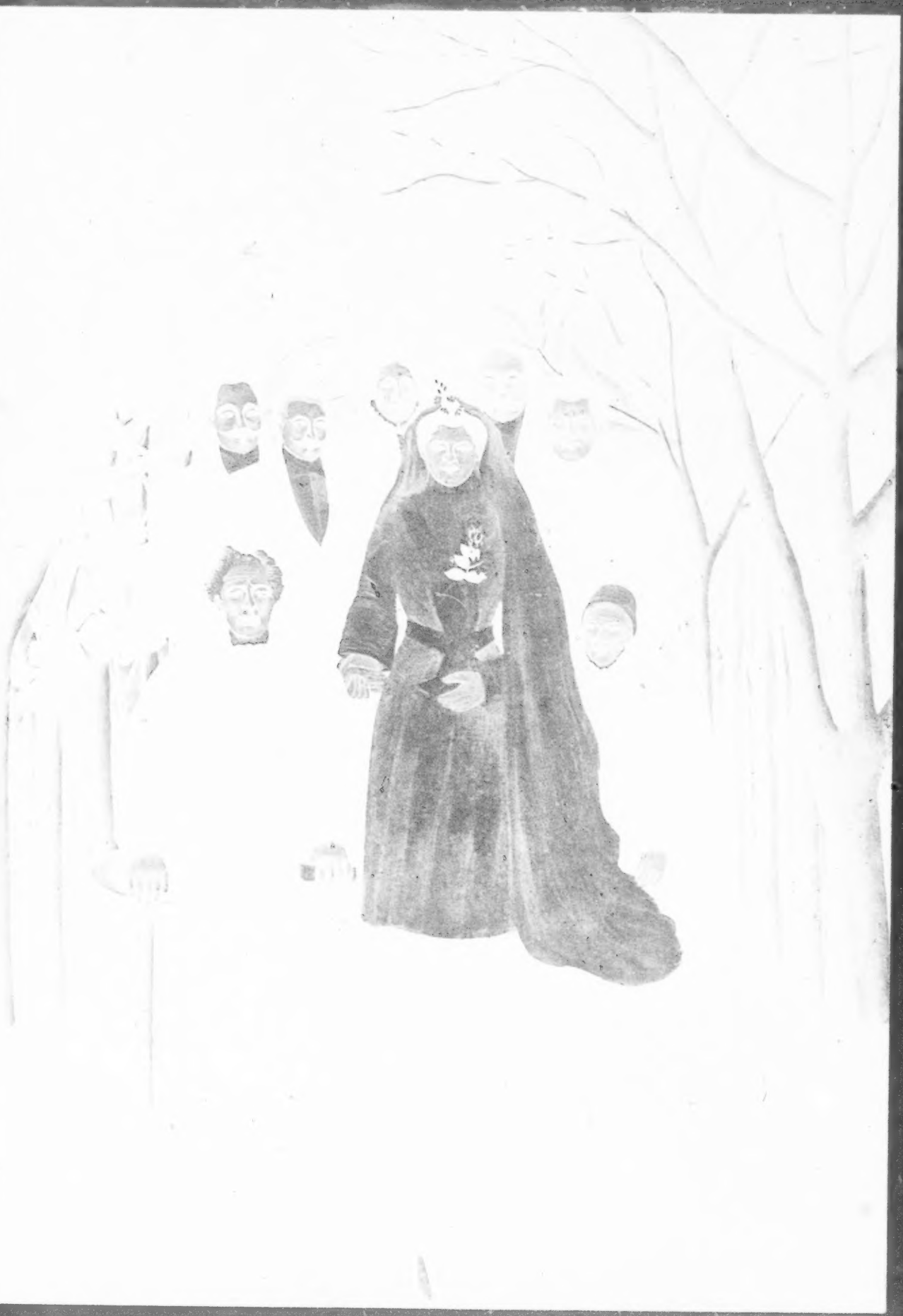
Recognition of Rousseau's personality rose undoubtedly from the structure of anecdotes built up around him. This has given his character a far different kind of picturesqueness than that ordinarily expected by conventional intellectuals.

Invention or not — the legend around his life that has helped to create his myth, proceeds nonetheless from the glib jokes with which the journalists greeted the pictures that Rousseau showed at the different salons. Objects of scandal, the innovators Cezanne and Van Gogh, and previously Courbet and Manet, to say nothing of Matisse and more recently still, Picasso — have always been the victims of caricatured judgments which the critics of the period, pandering to a thoughtless public, aiily pronounced. All these painters who in their time were ridiculed, have been recognized at last, the public accustomed finally to the new vision proferred it.

Le Douanier's works have never really been examined apart from their legend. The churlish, malicious irony of the journalists has been replaced by an amused though benevolent and tender interest. Guillaume Apollinaire in his famous article on the *Soirées de Paris* set the slightly condescending tone that most of Rousseau's biographers have continued. Although Apollinaire recognized Rousseau's real value, it was difficult in 1913 for him to avoid the prevailing opinion, a mixture of admiration and mockery. Although in his life time Rousseau laid himself open to this sort of criticism, today we should examine and study his work apart from all the misleading little stories. It is high time that somebody wrote the history of his life based on facts that have still to be presented.

Certainly Rousseau, who realized his own worth, considered himself an unrecognized master. Autodidact he may have been, but not more than Rouault or Matisse who had to unlearn the teachings of the *Ecole des Beaux Arts*. Rousseau created a completely personal style by being in complete unity with himself and by seeking the most direct way of harnessing his potentialities to his own vision of the world. It is this very fidelity, this will laboring to make conception agree with realization, that, at times, may have been disconcerting. Rousseau follows here a discursive path where the image takes upon itself the conceptual value of a fact, a significance that goes beyond the problem of the subject in painting as it has been set forth historically, so that it is really images with which we are concerned here — images of language that spring from the use of metaphors, or poetic images that are representational and at the same time vehicles of thought.

Rousseau's great compositions are distinguished by movement caught at a particularly striking moment, in a story that develops in his mind, of which the picture is to a certain extent the symbol. The



dramatic element of his pictorial vision has been considered more often than not as the full theme of the subject treated. This is true to the extent that we are not able to recreate the fiction from which it derives. Hence comes the need on Rousseau's part to animate his pictures with the aid of verses, sentences destined both to complete the comprehension of the picture and to bring to life figures from those plays for the theatre that at certain periods of his life had, as we know, preoccupied him enormously.

Rousseau had been led to treat the implication of the themes of space and time from an unexpected angle in order to render visible the development of the narrative that, *sous-jacent*, is to be found in his important paintings. Seeking to create the illusion of depth or the distance between the different objects, Rousseau had recourse at times to methods of perspective that though incorporated in his special vision are nonetheless unusual, especially if we compare them with the conventional usage of these principles codified during the Renaissance. Hence comes the assertion that has been repeated so often that Rousseau had no idea of perspective.

We forget that the solution of this problem that exists in the Greco-Pompeian paintings, this foreshortening of the planes resulting from the observation of nature, applied also by Byzantine artists, had been abandoned gradually from the VIIIth Century by the Carolingian miniature painters for a new conception that had reached the height of its fame in the XIIth Century. With the illuminators of the XIIIth Century, with Giotto and the painters of the Quatro-cento, we remark a certain synthesis that combines the problem of spatial depth and the importance to be given to each single object.

The profound reason for Rousseau's affinity with the primitive painters may be accounted for in this instinctive attraction for the same direction. He adapted as they did, the vision of his conception to the values of traditional observation. The example of *La Liberté Invitant les Artistes a prendre part a la 22e Exposition des Artistes Indépendents,** seems to my mind conclusive. But in his case it is no longer a question of religion. The rationalism of the centuries that separated Rousseau from the Middle Ages had marked him with that solid good sense of the people that is expressed most forcibly in the romantic pantheism that is the foundation of his own philosophy.

Surely we can aver that after the Neo-impressionists and above all the Fauves and the Cubists, the laws of perspective had been integrated, if not based on, the principles of the structure of a painting. From this point on they are part of a vaster and more complex problem, that of the structural interpretation of nature. Perspective is subordinated to the birth of light. We notice a great difference however between this conception and perspective as Rousseau conceived it, a difference due, above all, to the manner in which it proceeds from his mechanical vision of duration. Seemingly it is constituted by a series of movements in a process of transformation. The static quality of his pictures is simply the consequence of the splitting up of movement into individual elements, veritable slices of time bound together by a sort of arithmetical operation.

In Rousseau's canvases, spectacular scenes taken from life at the precise moment of an incident, take on more importance than the object. (This incident could as well have to do with a succession of details as with a line of thought.) This calls to our mind his *Bataille* that hangs in the Louvre, as well as *La Profanation de l'Hostie* by Ucello with its snapshot scenes that express strange moments full of emotion in a dramatic sequence.

Nothing is gratuitous in Rousseau's painting. Still-lifes in which the arrangement of the objects is sufficient pretext for the plastic expression, have no place in *Le Douanier's* works. In his *Nature*

13 A Wedding in the Country. 1905 Color plate courtesy Eds. Skira Paris

18 The Cart of Pere Juniet. 1908 Color plate courtesy Eds Skira Paris

Morte aux Lapins there is a living element — the incipient metaphoric reference. If the *Bouquets des Fleurs** plays an important part in his works, perhaps the literary thought from which it proceeds could explain this prediliction. It fits completely with the philosophy of poetry that Rousseau created for himself to explain the world.

Rousseau treated his landscapes in somewhat the same way as he did his portraits. They were often adorned with emblems: planes, wires, metal bridges, etc., that materialize his outlook on the progress of ideas that to him was so important. But they never lack animals or men, without which nature does not make sense to him. They should mostly be considered as *souvenir* landscapes, and if we do not grasp their sentimental motives, it is nevertheless these that gave the necessary impetus that set working his imaginative mechanism.

Rousseau's portraits should be considered as factors that constitute, if not a story, a least an actual approach to his way of thinking. We may be sure that the oil lamp we see in his own and in his wife's portrait is not something placed there simply by a concern for a plastic order. His portraits of women, that are rarely without symbols, have their meaning in the love life of Rousseau, just as Pierre Loti's had for himself; it is homage to this voyager to distant lands that has made Rousseau dream so vividly.

I remember a photo that used to be in the artist's studio, daubed with oil paints. It had been used in the painting of *La Carriole de Pere Juniet,** and was taken for this particular purpose. The person next to M. Juniet, very recognizable on this document, is Rousseau himself, and although two of the dogs and the two women in the cart were not on the photo but were added to the canvas, it follows — with the exception of a few details — the photo very closely.**

Today we no longer need to stress the quaintness of his canvases in order to feel how in his expansive lyricism, his ardent style, Rousseau has made the round of the essential themes of life. Love, liberty, beauty, tenderness that confront the destructive forces of war; the cruelty of nature, etc.; if Rousseau has a place among the greatest it is because he has striven to express what is greatest in man. Unhesitatingly, with a sureness that only purity and generosity can confer, he cast himself into a universe of sentiment that still has the power to charm and to move us. Then what does the seeming anachronism of his vision matter to us, a vision so far removed from arid intellectualism? The lessons of love and happiness he gives us have a universal character. His pictorial language, that goes hand in hand with the antique traditions, goes straight to the heart of men, while the simple content of his wisdom will hereafter constitute one of the sources of which modern mythology has an absolute need.

Saint Jeannet
August 1951

TRISTAN TZARA
Translated by Mme. Dollie Pierre Chareau

*Canvases indicated here are included in the present exhibition under catalog numbers 14, 20 and 18.
**Evidently a hitherto unknown photograph. Accordingly, the man to the right of Père Juniet in the painting is Rousseau.

17

15

9

5

23
(detail)

23
(detail)

16

23

EXHIBITION

1 **ORAGE SUR MER ET BATEAU** **ca. 1894** OIL 21½ x 25½"
Anonymous loan

*REPRODUCED: Zervos *Rousseau* pl 29 Eds. Cahiers d'Art, Paris 1927 • Basler *Henri Rousseau* pl 35 Weyhe, NY 1927 • *Art Digest* p 7 NY Jan 1, 1931 • *Les Arts à Paris*, July 7, 1931 • Bulliet *Significant Moderns* pl 133 Covici Friede, NY 1936 • Roch Grey *Henri Rousseau* pl 61 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 48 Scherz Verlag, Bern 1948 • Duca *Rousseau* p 4 Eds. du Chêne, Paris 1951.

2 **BANLIEU** **ca. 1894** OIL 18¾ x 25"
Collection Mr. and Mrs. Albert D. Lasker

*REPRODUCED: Uhde *Cinq Maîtres Primitifs* Cover Col. pl and p 52 Eds. Philippe Daudy 1949.

3 **LA CHASSE AU TIGRE** **ca. 1895** OIL 15 x 18¼"
The Columbus Gallery of Fine Arts, Ferdinand Howald Collection

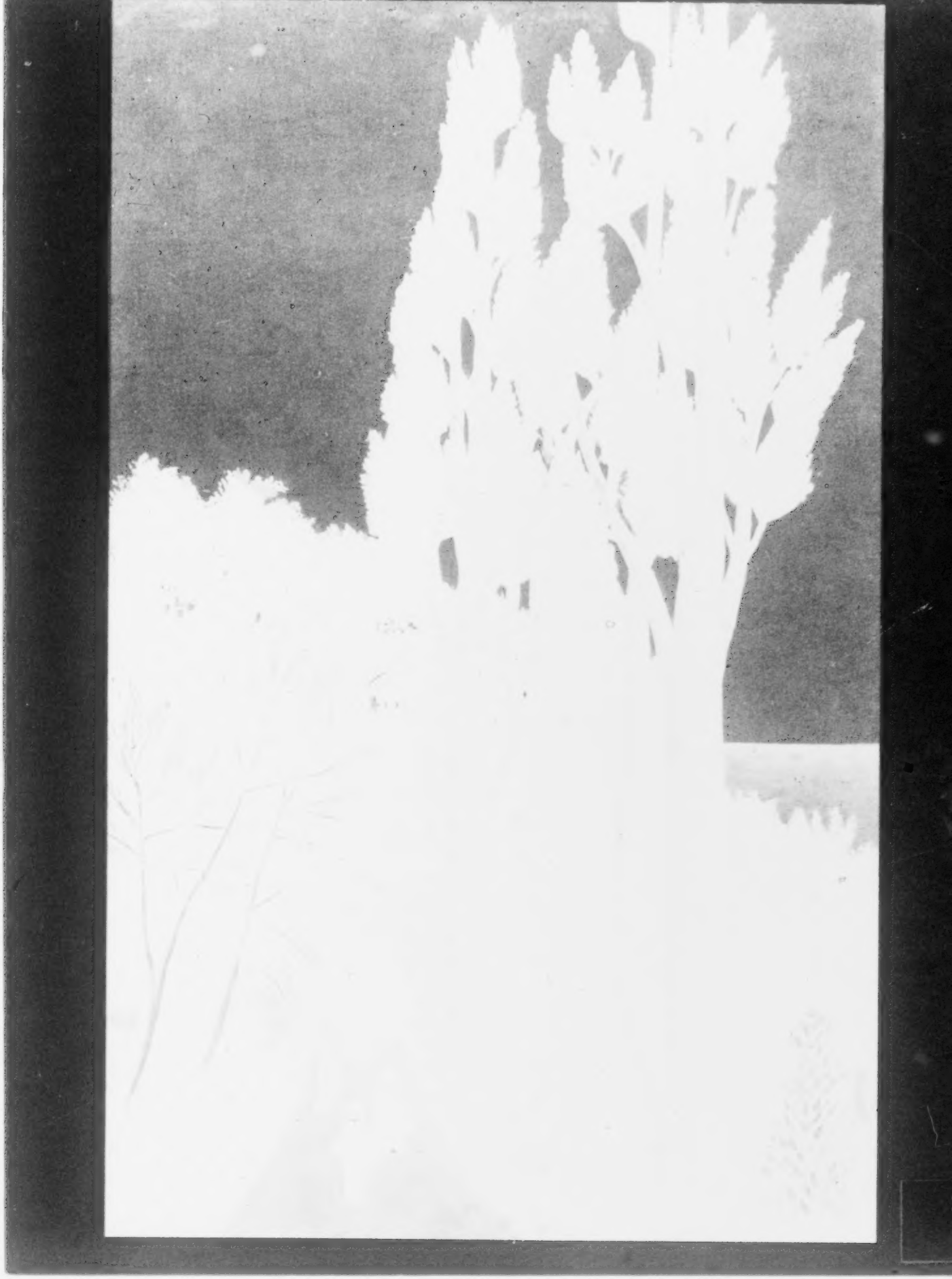
*REPRODUCED: Zervos *Rousseau* pl 21 Eds. Cahiers d'Art, Paris 1927 • *Rousseau le Douanier* pl 21 World's Masters Studio, NY 1936 • Bulliet *Significant Moderns* pl 129 Covici Friede, NY 1936 • Rich *Henri Rousseau* p 31 Mus. Modern Art, NY 1942 • Duca *Rousseau* p 11 Eds. du Chêne, Paris 1951 • NY Graphic Society 1951.

4 **LA PASSERELLE DE PASSY** **ca. 1895** OIL 17½ x 20"
Collection Mr. Morton R. Goldsmith

*REPRODUCED: Basler *Henri Rousseau* pl 16 Weyhe, NY 1927 • Soupault *Henri Rousseau le Douanier* pl 5 Eds. Quatre Chemins, Paris 1927 • Salmon *Henri Rousseau dit le Douanier* pl 10 Eds. Crès, Paris 1927 • Zervos *Rousseau* pl 7 Eds. Cahiers d'Art, Paris 1927 • *Cahiers d'Art* p 32, Paris 1932 • *Rousseau le Douanier* pl 8 World's Masters Studio, NY 1936 • Zervos *Histoire de l'Art Contemporain* pl 108 Eds. Cahiers d'Art, Paris 1938 • Rich *Henri Rousseau* p 28 Mus. Modern Art, NY 1942 • *Bulletin Index* p 9, Pittsburgh, Dec 10, 1942 • Courthion *Henri Rousseau le Douanier* pl 34 Eds. d'Art, Skira, Geneva 1944 • Roch Grey *Henri Rousseau* pl 64 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 8 Scherz Verlag, Bern 1948 • Duca *Rousseau* p 6 Eds. du Chêne, Paris 1951.

5 **PAYSAGE AVEC RUINES** **ca. 1896** OIL 13 x 16½"
Anonymous loan

*REPRODUCED: Zervos *Rousseau* pl 22 Eds. Cahiers d'Art, Paris 1927 • *Rousseau le Douanier* pl 3 World's Masters Studio, NY 1936 • Roch Grey *Henri Rousseau* pl 53 Eds. Tel, Paris 1946 • Duca *Rousseau* p 7 Eds. du Chêne, Paris 1951.



6 **LA FABRIQUE DE CHAISES ca. 1897** OIL 15½ x 18½"

Anonymous loan

*REPRODUCED: *Arts à Paris* No. 18, July 1931 • Wilenski *Modern French Painters* pl 43a Reynal & Hitchcock, NY 1939 • Courthion *Henri Rousseau le Douanier* pl 37 Eds. d'Art, Skira, Geneva 1944 • Buzzichini *Henri Rousseau* pl 9 Arte Moderna Straniera No. 10, Milano 1944 • Roch Grey *Henri Rousseau* pl 82 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 11 Scherz Verlag, Bern 1948 • Duca *Rousseau* p 6 Eds. du Chêne, Paris 1951.

7 **BARQUE DEVANT LA FALAISE ca. 1898** OIL 8½ x 14"

Anonymous loan

*REPRODUCED: *Arts à Paris*, No. 16, Jan 1929 • *Formes* No. 11 p 10e, Paris, Jan 1931 • Duca *Rousseau* col pl 7 Eds. du Chêne, Paris 1951.

8 **PROMENEURS DANS LE PARC VINCENNES ca. 1901** OIL 18 x 22"

Anonymous loan

*REPRODUCED: Basler *Henri Rousseau* pl 25 Weyhe, NY 1927 • Zervos *Rousseau* pl 32 Eds. Cahiers d'Art, Paris 1927 • *Formes*, No. 11 p 10c Paris, Jan 1931 • *Arts à Paris*, No. 18 July 1931 • Courthion *Henri Rousseau le Douanier* pl 44 Eds. d'Art, Skira, Geneva 1944 • Roch Grey *Henri Rousseau* pl 51 Eds. Tel, Paris 1946 • Duco *Rousseau* col pl 8 Eds. du Chêne, Paris 1951.

9 **HEUREUX QUATUOR 1902** OIL 37 x 22½"

Collection Mr. and Mrs. John Hay Whitney

*REPRODUCED: Apollinaire *Les Soirées de Paris* p 54 Jan 15, 1913 • Uhde *Henri Rousseau* pl 11 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 10 Junge Kunst, Leipzig 1922 • Roch Grey *Rousseau* pl 18 Eds. Valori Plastici, Rome 1922 • Cat. *Rousseau Ausstellung* p 8 Flechtheim, Berlin 1926 • Basler *Henri Rousseau* pl 49 Weyhe, NY 1927 • Zervos *Rousseau* pl 39 Eds. Cahiers d'Art, Paris 1927 • *Cahiers* d'Art p 299, Paris 1932 • Roch Grey *Henri Rousseau* pl 27 Eds. Tel, Paris 1946 • Duca *Rousseau* p 5 Eds. du Chêne, Paris 1951.

10 **LE CHEVRIER ca. 1905** OIL 16¼ x 21¼"

Collection Mr. James Thrall Soby

*REPRODUCED: *Art News* p 13, Oct 24, 1931 • *Rousseau le Douanier* pl 6 World's Masters Studio, NY 1936 • Rich *Henri Rousseau* p 43 Mus. Modern Art, NY 1942 • Uhde *Rousseau* pl 39 Scherz Verlag, Bern 1948 • *Cat. Biennale Venezia* No. 1 pl 2, July 1950 • Duca *Rousseau* p 11 and col pl 10 Eds. du Chêne, Paris 1951.

n Parc Montsouris Ca. 1895 (not in exhibition) Color plate

courtesy Eds. Skira Paris

11 MAISON, ENVIRONS DE PARIS ca. 1905 OIL 13¾ x 18¼"

Collection Mr. Max Weber

*REPRODUCED: Uhde *Henri Rousseau* pl 21 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 16 Junge Kunst, Leipzig 1926 • Rich *Henri Rousseau* p 44 Mus. Modern Art, NY 1942 • *Carnegie Magazine* p 211, Pittsburgh, Dec 1942.

12 L'ENFANT A LA POUPEE 1905 OIL 26½ x 20½"

Anonymous loan

*REPRODUCED: Uhde *Henri Rousseau* pl 6 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 4 Junge Kunst, Leipzig 1922 • *La Renaissance*, Paris, Apr 1924 • *Quinn Collection* pl 110 Pidgeon Hill Press, NY 1926 • Zervos *Rousseau* pl 19 Eds. Cahiers d'Art, Paris 1927 • Basler *Henri Rousseau* pl 11 Weyhe, NY 1927 • George *Guillaume Collection* pl 58 Eds. Arts à Paris 1929 • Einstein *Kunst des XX. Jahrhunderts* p 266 Propylaen, Berlin 1934 • *Cat. Rousseau Centenaire Exh.* p 27 Musée d'Art Moderne, Paris 1944 • Buzzichini *Henri Rousseau* pl 18 Arte Moderna Straniera No. 10 Milano 1944 • Roch Grey *Henri Rousseau* pl 11 Eds. Tel, Paris 1946 • Cat. *L'Enfance* p 13 Galerie Charpentier, Paris 1949 • Duca *Rousseau* col pl 9 Eds. du Chêne, Paris 1951.

13 UNE NOCE A LA CAMPAGNE 1905 OIL 64 x 45"

Anonymous loan

*REPRODUCED: Uhde *Henri Rousseau* pl 8 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 5 Junge Kunst, Leipzig 1922 • Roch Grey *Rousseau* pl 30 Eds. Valori Plastici, Rome 1922 • *L'Art Vivant*, March 1, 1926 • Basler *Rousseau* pl 3 Libr. de France, Paris 1927 • Zervos *Rousseau* pl 93 Eds. Cahiers d'Art, Paris 1927 • Soupault *Henri Rousseau le Douanier* pl 17 Ed. Quatre Chemins, Paris 1927 • Salmon *Henri Rousseau dit le Douanier* pl 20 Eds. Crès, Paris 1927 • *Arts à Paris*, Jan 1929 • *Art News* p 8, NY Oct 31, 1931 • *Art Digest* p 11, NY Nov 1, 1931 • *Amour de l'Art* p 188 No. 8, Oct 1933 • Cat. Exh. *Henri Rousseau* No. 31 Kunsthalle, Basel 1933 • Einstein *Kunst des XX. Jahrhunderts* p 264 Propylaen, Berlin 1934 • *Rousseau le Douanier* World's Masters Studio, NY 1936 • Bulliet *Significant Moderns* pl 130 Covici Friede, NY 1936 • Zervos *Histoire de l'Art Contemporain* pl 112 Eds. Cahiers d'Art, Paris 1938 • Courthion *Henri Rousseau le Douanier* pl 20 Eds. d'Art, Skira, Geneva 1944 • Buzzichini *Henri Rousseau* pl 19 Arte Moderna Straniera No. 10, Milano 1944 • Cat. *Rousseau Centenaire Exhibition* p 5 Musée d'Art Moderne, Paris 1944 • Roch Grey *Henri Rousseau* pl 43 Eds. Tel, Paris 1946 • Uhde *Fuenf Primitive Meister* p 20 Atlantis Verlag, Zurich 1947 • Uhde *Rousseau* pl 21 Scherz Verlag, Bern 1948 • Uhde *Five Primitive Masters* p 24 Quadrangle Press, NY 1949 • *Peinture Francaise* pl 15 Eds. Braun, Paris 1949 • Gauthier *Henri Rousseau* pl 15 Les Gémeaux, Paris 1949 • Soupault *Henri Rousseau le Douanier* col pl 10 Skira, Paris 1951 • *Rousseau* col pl 5 Skira, Geneva 1950 • Cat. No. 1 *Biennale di Venezia* pl 13, July 1950 • Duca *Rousseau* p 9 Eds. du Chêne, Paris 1951.

14 LA LIBERTE INVITANT LES ARTISTES A PRENDRE PART A LA 22e EXPOSITION DES ARTISTES INDEPENDENTS 1906 OIL 69½ x 47½"

*REPRODUCED: Uhde *Henri Rousseau* pl 13 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 8 Junge Kunst, Leipzig 1922 • Cat. *Rousseau Ausstellung* p 2 Flechtheim, Berlin 1926 • Zervos *Rousseau* pl 41 Eds. Cahiers d'Art, Paris 1927 • Soupault *Henri Rousseau le Douanier* pl 20 Eds. Quatre Chemins, Paris 1927 • Bulliet *Significant Moderns* pl 136 Covici Friede, NY 1936 • Roch Grey *Henri Rousseau* pl 29 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 26 Scherz Verlag, Bern 1948 • *Mademoiselle* col pl p 87, detail p 86, NY Dec 1950 • Duca *Rousseau* p 10 Eds. du Chêne, Paris 1951.

15 PECHEURS A LA LIGNE ca. 1907 OIL 18 x 22"

Anonymous loan

*REPRODUCED: Basler *Henri Rousseau* pl 22 Weyhe, NY 1927 • Zervos *Rousseau* p 28 Eds. Cahiers d'Art, Paris 1927 • Cat. Exh. *Henri Rousseau* No. 25 Marie Harriman Gallery, NY 1931 • *Formes* No. 11 p 10d, Paris, Jan 1931 • *Arts à Paris* No. 18 July 1931 • Roch Grey *Henri Rousseau* pl 80 Eds. Tel, Paris 1946 • Cat. No. 1 *Biennale di Venezia* p 14, July 1950 • Duca *Rousseau* col pl 16 Eds. du Chêne, Paris 1951.

16 PROMENADE DANS LA FORET ca. 1907 OIL 29 x 23½"

Collection Mrs. Henry D. Sharpe

*REPRODUCED: Basler *Henri Rousseau* pl 43 Weyhe, NY 1927 • Basler *Rousseau* pl 18 Libr. de France, Paris 1927 • Zervos *Rousseau* pl 30 Eds. Cahiers d'Art, Paris 1927 • *Formes* No. 11 p 10a Jan 1931 • Cat. Exh. *Henri Rousseau* No. 9 Marie Harriman Gallery, NY 1931 • Buzzichini *Henri Rousseau* pl 22 Arte Moderna Straniera No. 10, Milano 1944 • Roch Grey *Henri Rousseau* pl 112 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 31 Scherz Verlag, Bern 1948 • Duca *Rousseau* p 9 Eds. du Chêne, Paris 1951.

17 JOUEURS DE FOOTBALL 1908 OIL 40 x 32"

Collection Mrs. Henry D. Sharpe

*REPRODUCED: Uhde *Henri Rousseau* pl 15 Ohle Verlag, Duesseldorf 1914 • Uhde *Henri Rousseau* p 42 Kaemmerer Verlag, Dresden 1921 • Cat. *Rousseau Ausstellung* p 12 Flechtheim, Berlin 1926 • Zervos *Rousseau* pl 76 Eds. Cahiers d'Art, Paris 1927 • Rich *Henri Rousseau* p 51 Mus. Modern Art, NY 1942 • *Bulletin* p 26 Art Inst., Chicago, Spring 1942 • Courthion *Henri Rousseau le Douanier* pl 11 Eds. d'Art, Skira, Geneva 1944 • Buzzichini *Henri Rousseau* pl 24 Arte Moderna Straniera No. 10, Milano 1944 • Roch Grey *Henri Rousseau* pl 31 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 47 Scherz Verlag, Bern 1948 • Gauthier *Henri Rousseau* p 20 Les Gémeaux, Paris 1949 • Duca *Rousseau* col pl 14 Eds. du Chêne, Paris 1951.

18 LA CARRIOLE DE PERE JUNIET 1908 OIL 38½ x 51½"

Anonymous loan

*REPRODUCED: Uhde *Rousseau* Ed. Flechtheim, Berlin 1912 • Apollinaire *Les Soirées de Paris* p 63 Jan 15, 1913 • Uhde *Henri Rousseau* pl 14 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 17 Junge Kunst, Leipzig 1922 • Roch Grey *Rousseau* pl 27 Eds. Valori Plastici, Rome 1922 • *L'Art Vivant*, Mar 11, 1926 • Basler *Rousseau* pl 9 Libr. de France, Paris 1927 • Soupault *Henri Rousseau le Douanier* pl 32 Eds. Quatre Chemins, Paris 1927 • Salmon *Henri Rousseau dit le Douanier* pl 34 Eds. Crès, Paris 1927 • Zervos *Rousseau* pl 3 Eds. Cahiers d'Art, Paris 1927 • *Les Arts à Paris* No. 13, June 1927 • Basler *Henri Rousseau* pl 13 Weyhe, NY 1927 • George *Guillaume Collection* pl 59 Eds. Arts à Paris, 1929 • Glaser *Sammlung Guillaume* p 101 Kunst & Kuenstler III. Cassirer, Berlin Dec 1929 • Cat. Cover *Henri Rousseau* Marie Harriman Gallery, NY 1931 • Cat. *Henri Rousseau* pl 51 Kunsthalle, Bern 1933 • *L'Amour de l'Art* p 189 No. 8, Oct 1933 • *Rousseau le Douanier* World's Masters Studio, NY 1936 • *Art News*, NY Jan 1936 • Bulliet *Significant Moderns* pl 132 Covici Friede, NY 1936 • Zervos *Histoire de l'Art Contemporain* pl 107 Ed. d'Art, Paris 1938 • Rich *Henri Rousseau* p 53 Mus. Modern Art, NY 1942 • Buzzichini *Henri Rousseau* col pl 1 Arte Moderna Straniera No. 10, Milano 1944 • Courthion *Henri Rousseau le Douanier* pl 3 Eds. d'Art, Skira, Geneva 1944 • Cat. *Rousseau Centenaire Exh.* p 17 Mus. d'Art Modern, Paris 1944 • Roch Grey *Henri Rousseau* pl 6 Eds. Tel, Paris 1946 • Uhde *Funef Primitive Meister* p 34 Atlantis Verlag, Zurich 1947 • Uhde *Rousseau* pl 41 Scherz Verlag, Bern 1948 • Soupault *Henri Rousseau le Douanier* col pl 13 Skira, Paris 1949 • Gauthier *Henri Rousseau* pl 12 Les Gémeaux, Paris 1949 • Uhde *Five Primitive Masters* p 28 Quadrange Press, NY 1949 • *Magazine of Art* Vol 42, p 257, NY Nov 1949 • *Rousseau* col pl 7 Skira, Geneva 1950 • Duca *Rousseau* p 11 Eds. du Chêne, Paris 1951 • Cat. *Plaisir de France* p 9 Galerie Charpentier, Paris, June 1951.

SGG 384

19 **LE PECHEUR ca. 1909 OIL 14½ x 17½"**
Collection Dr. and Mrs. Harry Bakwin

*REPRODUCED: *Rousseau le Douanier* pl 7 World's Masters Studio, NY 1936 • *Carnegie Magazine* p 211 Pittsburgh, Dec 1942 • Rich *Henri Rousseau* p 56 Mus. Modern Art, NY 1942.

20 **BOUQUET DE FLEURS 1909 OIL 18½ x 13¼"**
Collection Albright Art Gallery, Room of Contemporary Art

*REPRODUCED: Rich *Henri Rousseau* p 63 Mus. Modern Art, NY 1942 • Duca *Rousseau* col pl 15 Eds. du Chêne, Paris 1951.

21 **NOTRE DAME 1909 OIL 13 x 16"**
Collection The Phillips Gallery

*REPRODUCED: Uhde *Henri Rousseau* pl 28 Ohle Verlag, Duesseldorf 1914 • Kolle *Henri Rousseau* pl 19 Junge Kunst, Leipzig 1922 • Roch Grey pl 21 Eds. Valori Plastici, Rome 1922 • Soupault *Henri Rousseau le Douanier* pl 34 Eds. Quatre Chemins, Paris 1927 • Salmon *Henri Rousseau dit le Douanier* pl 38 Eds. Crès, Paris 1927 • Zervos *Rousseau* pl 67 Eds. Tel, Paris 1946 • Basler *Rousseau* pl 11 Libr. de France, Paris 1927 • Basler *Henri Rousseau* pl 15 Weyhe, NY 1927 • Phillips *Artist Sees Differently* pl 77 vol II Weyhe, NY 1931 • Rich *Henri Rousseau* p 61 Mus. Modern Art, NY 1942 • Courthion *Henri Rousseau le Douanier* pl 32 Eds. d'Art, Skira, Geneva 1944 • Roch Grey *Henri Rousseau* pl 67 Eds. Tel, Paris 1946.

22 **PORTRAIT DE JOSEPH BRUMMER 1909 OIL 45¾ x 35"**
Collection Dr. Franz Meyer on extended loan to Museum of Modern Art

*REPRODUCED: Kolle *Henri Rousseau* pl 2 Junge Kunst, Leipzig 1922 • Zervos *Rousseau* pl 95 Eds. Cahiers d'Art, Paris 1927 • Basler *Rousseau* pl 6 Libr. de France, Paris 1927 • Basler *Henri Rousseau* pl 7 Weyhe, NY 1927 • Bulliet *Significant Moderns* pl 137 Covici Friede, NY 1936 • *Rousseau le Douanier* pl 1 World's Masters Studio, NY 1936 • *Art in Our Time* pl 85 Mus. Modern Art, NY 1939 • Wheeler *20th Century Portraits* pl 57 Mus. Modern Art, NY 1942 • Rich *Henri Rousseau* p 59 Mus. Modern Art, NY 1942 • Buzzichini *Henri Rousseau* pl 26 Arte Moderna Straniera No. 10, Milano 1944 • Roch Grey *Henri Rousseau* pl 16 Eds. Tel, Paris 1946 • Uhde *Rousseau* pl 49 Scherz Verlag, Bern 1948.

23 **LE REVE 1910 OIL 80 x 118½"**
Anonymous loan

*REPRODUCED: Uhde *Henri Rousseau* pl 7 Ohle Verlag, Duesseldorf 1914 • Salmon *Henri Rousseau dit le Douanier* pl 39 Eds. Crès, Paris 1927 • Basler *Rousseau* pl 20 Libr. de France, Paris 1927 • Basler *Henri Rousseau* pl 47 Weyhe, NY 1927 • Zervos *Rousseau* pl 23, 24, 25, 26, 27 Eds. Cahiers d'Art, Paris 1927 • *Variétés* p 41 Bruxelles, June 1929 • *Cahier d'Art* No. 6/7 pp 297-293, Paris 1932 • *Art News* p 8, NY Nov 11, 1933 • Cat. *Vollard Collection* pl 42 Knoedler, NY 1933 • *Expressionism in Art* p 88 Sheldon Sheney, NY 1934 • *Art News* p 12, NY Feb 10, 1934 • Sweeney *Plastic Redirections in 20th Century Painting* pl 41, Chicago 1934 • *Art Digest* p 8, NY Feb 15, 1934 • Cat. *Janis Collection* pl 2 Arts Club of Chicago 1935 • Barr *Fantastic Art Dada Surrealism* pl 168 Mus. Modern Art, NY 1936 • *Rousseau le Douanier* pl 24 World's Masters Studio, NY 1936 • Vollard *Recollections of a Picture Dealer* p 217 Little, Brown, Boston 1936 • Bulliet *Significant Moderns* pl 139 Covici Friede, NY 1936 • *Bulletin* p 9 Philadelphia Mus. March 1936 • *Fortune* col pl, NY Dec 1938 • Wilenski *Modern French Painters* pl 63 Reynal & Hitchcock, NY 1939 • col pl Mus. Modern Art, NY 1939 • *Art News* p 7, NY Aug 17, 1940 • Rich *Henri Rousseau* pp 68-70-71 Mus. Modern Art, NY 1942 • *Art Digest* p 8, NY Apr 1, 1942 • *Carnegie Magazine* p 210, Pittsburgh Dec 1942 • Postcard Mus. Modern Art, NY 1942 • *Bulletin Index* p 9, Pittsburgh Dec 10, 1942 • Courthion *Henri Rousseau le Douanier* p 26 Eds. d'Art, Skira, Geneva 1944 • *Art in Progress* pl 33 Mus. Modern Art, NY 1944 • Buzzichini *Henri Rousseau* pl 28 Arte Moderna Straniera No. 10, Milano 1944 • Apollinare *The Cubist Painters* D.M.A.: 1 p 26 Wittenborn & Co., NY 1944 • *The Art Quarterly* p 206, Detroit Summer 1944 • Cat. *10th Anniversary* p 8 San Francisco Mus. 1945 • *Prometeo* pl 16 Eds. Porrua S.A., Mexico 1945 • Roch Grey *Henri Rousseau* pl 93 Eds. Tel, Paris, 1946 • Lemaitre *From Cubism to Surrealism* pl 54 Harvard U. Press 1947 • Uhde *Rousseau* pl 52 Scherz Verlag, Bern 1948 • Uhde *Five Primitive Masters* p 47 Quadrange Press, NY 1949 • *Life* dbl p col pl pp 110-111, NY Sept 11, 1950 • Duca *Rousseau* p 13 Eds. du Chêne, Paris 1951.

**Incomplete*

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Color plates Nos. 13, 18 *and Page* 10, *courtesy Editions Albert Skira, Paris.*
Color plate No. 14, *courtesy Mademoiselle, New York.*

The exhibition

of the paintings of

Henri Rousseau has been arranged by the

Sidney Janis Gallery

for the benefit of the

Cerebral Palsy Society of New York Incorporated

and is being held from

November 5 to December 22, 1951

le Douanier Rousseau

loan exhibition

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